



animaná

an alternative business

animaná is a social business which promotes the revival of culture, the arts and ancient secrets of the Andes. It also promotes fair trade, local development and incorporating added value to natural fibres of the area.

animaná offers an alternative way of production, consumption and marketing models common today. It coexists with the environment, culture, modern lifestyle, knowledge, technology and inhabitants of our planet.





My name is Adriana Marina, Founder of animana, I would like to present the bases of our proposal.

I was born in Puerto Santa Cruz in Patagonia. I was raised in an amazing place among sheeps, horse rodeos and the sound of nature in its purest form as I became strong in the transforming force that only the patagonian wind can carry.

Aiming to make a deep contribution with my vision of local development and globalization, I understand that the wide and complex universe of fashion and design has a huge impact yet to be discovered. We need yet to understand and experience the gigantic role fashion plays in society. However, it shows two very contradictory sides: glamour and beauty, yet slavery and contamination.

Looking back in history, we'll see the origins of fashion portray the character of a world built by manual techniques and natural fibers. Design was carried out as a reflection of culture and society. These are images of an extinct world we need to recover.

The main characters in this image are the artisans. Masters of the art that hold in their hands both wisdom and ancestral secrets. Messages transmitted within each piece they crafted. We firmly believe the time has come for us, as consumers, to start listening. animaná seeks to work as an invisible connection between the Patagonian secrets and the Andes. This place is an impressive pillar filled with energy and power that holds a major reservoir of vitality, power, nature and mystery.

Through animaná our goal is to create a social business and an alternative production process with a variation in consumption for the fashion industry. The world has a CHALLENGE: we need to look back at nature, evolve as human beings. This are the goals we need to face, to build constructive projects respecting nature's processes and the natural and human resources of the world, to build -firms for the people, that involve all of us in a dream. animaná is the constructive union between thousands of hands working together to build a unique platform based in the search for the safest evolutionary process.

I would like to take a moment to mention two representatives of those hands that made our project possible. From the fashion industry, Dominique Peclers, founder of Peclers Paris, has always walked by our side, sharing this adventure, giving confidence and discovering the Andes among us.

Our main actors who have influenced our work all along: the artists of the Andes. I'd like to specially mention Mariela Oliva a young designer and artisan who will always be inspiring for us. Last but not least, I would like to thank over 100 young professionals around the world who have contributed with animaná. We also want to thank the work on education of sustainable principles of the Foro Moda Etica Latinoamerica.

Very special thanks to our customers who are our everyday promoters of this dream which is finally coming true.

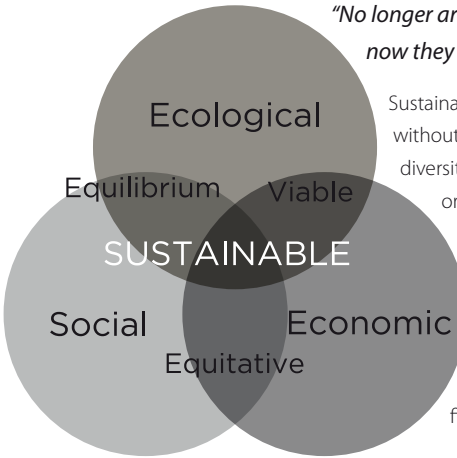
Let's take responsibility in this challenge we are all facing everyday.





WHY SUSTAINABLE DEVELOPMENT?

"No longer are companies judged solely on how much money they make; now they are also judged on how they make their money."



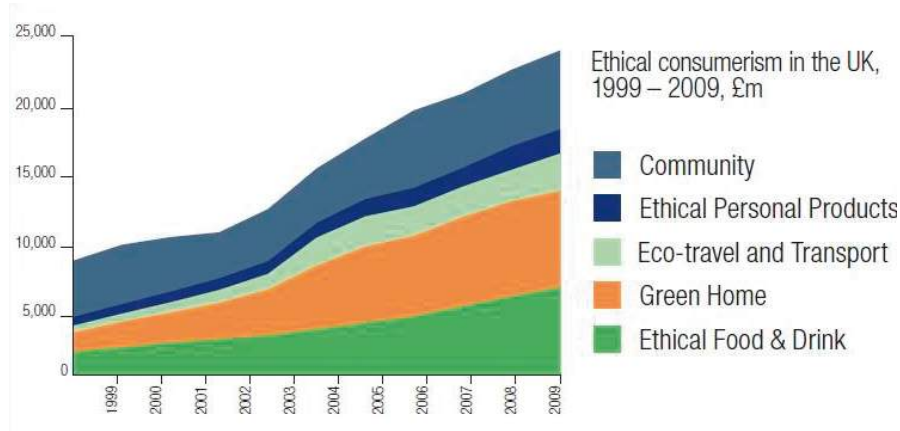
Sustainable, Durable Development is satisfying the needs of present generations, without compromising the possibilities of future ones to satisfy their own cultural diversity is as necessary to humanity as biological diversity is to living organisms.

ETHICS AND CULTURE

Sustainable, An enterprise 100% within ethical fashion principles: Dedicated to the production, distribution and commercialization of handicrafts and semi-handicrafts elaborated locally with materials and fibres from Patagonia and the Andes

TENDENCIES OF THE MARKET

In total, the ethical market in the UK was worth £43.2 billion in 2009, compared to £13.5 billion in 1999.





ABOUT US

Adriana Marina, the founder of animaná, was born in Patagonia, where she learned about natural fibres, how they are processed, the artisan vernacular and Andean culture. The fact that we allow our ancestral culture, secrets and arts become extinct has always astounded her, as well as the high level of poverty among inhabitants of the Andes.

Having obtained her PhD in Economics on issues such as local development among argentine regions, inequality convergence and poverty alleviation, Adriana decided to combine her life experiences and knowledge to create a social enterprise that offers an alternative to production consumption and marketing models common today. This new model coexists happily with the environment, culture, knowledge, technology and modern lifestyles. With these ideas in mind, animaná was created, promoting the revival of culture, arts and secrets of Patagonia and the Andes through fair trade, local development and the incorporation of added value to natural fibres of the region.

animaná has been shaped by a multidisciplinary group of academics, professionals, coordinators, managers, designers, artists and artisans; that is to say, this proposal is made by an exceptional team. The animaná project was recognized by organisations that collaborate with social enterprises, such as BiDNetwork, Ashoka, UNESCO, Hecho x Nosotros, Ethical Fashion Forum (London) and Ethical Fashion Show (Paris), among others.

Dominique Peclers, founder of international consultancy Peclers Paris, has been collaborating with animaná since 2008. Committed to the project, she visited the Andes in 2010, where she met with communities, familiarizing herself with the animaná production process, from the shearing to the finished product. Peclers also does assessment for animaná, offering her advice on the creation of the collection, contributing her

animaná relies on these concepts:

- Fair trade
- Organic raw materials
- Natural fibres
- Recycling of materials
- Ecologic process of resource manipulation
- Recuperation of ancestral techniques
- Sustainable development
- Quality of life for the communities

PHILOSOPHY

We work within a holistic model

At animaná we make products under the principles of sustainability respecting the life cycle of the product using a cradle to cradle approach. This approach focuses on avoiding creation of waste and fragmented system of manufacturing and use, but instead enter everything in a regenerating cycle, considering life cycle of the product not from cradle to grave but from cradle to cradle.

Our commitment is for the long term, through green manufacturing, the use of natural fibres, ancestral techniques, recycling and ecological use of materials. In this way, we promote sustainable design and care for the environment, making the smallest environmental impact possible. This is a rebirth of an ancient art with more than 5000 years of history.

SOCIAL PROJECT

Every piece tells the story of the maker

At animaná we understand the truth of the Andes, its wisdom and its secrets. We build bridges whereby cultural knowledge and information can contribute to a more ethical and responsible economy; where a high level of social commitment and revalorization of local identity combine to make a richer world.

We invite young designers from around the world to work closely with artisan communities exchanging their experiences and knowledge. animaná collaborates with numerous other organizations and firms, using a network approach.

CONCEPT

Authentic natural fibers and natural dyes combine to make timeless products

We strive to produce timeless products which are created in Patagonia and the Andes using the rich local tradition of arts and crafts. These include textiles, home products and accessories, which exude both quality and comfort.

The design of each product allows the raw materials to speak for themselves. We believe in recovering the savoir faire of our ancestral techniques, while keeping contemporary design aesthetics in mind.

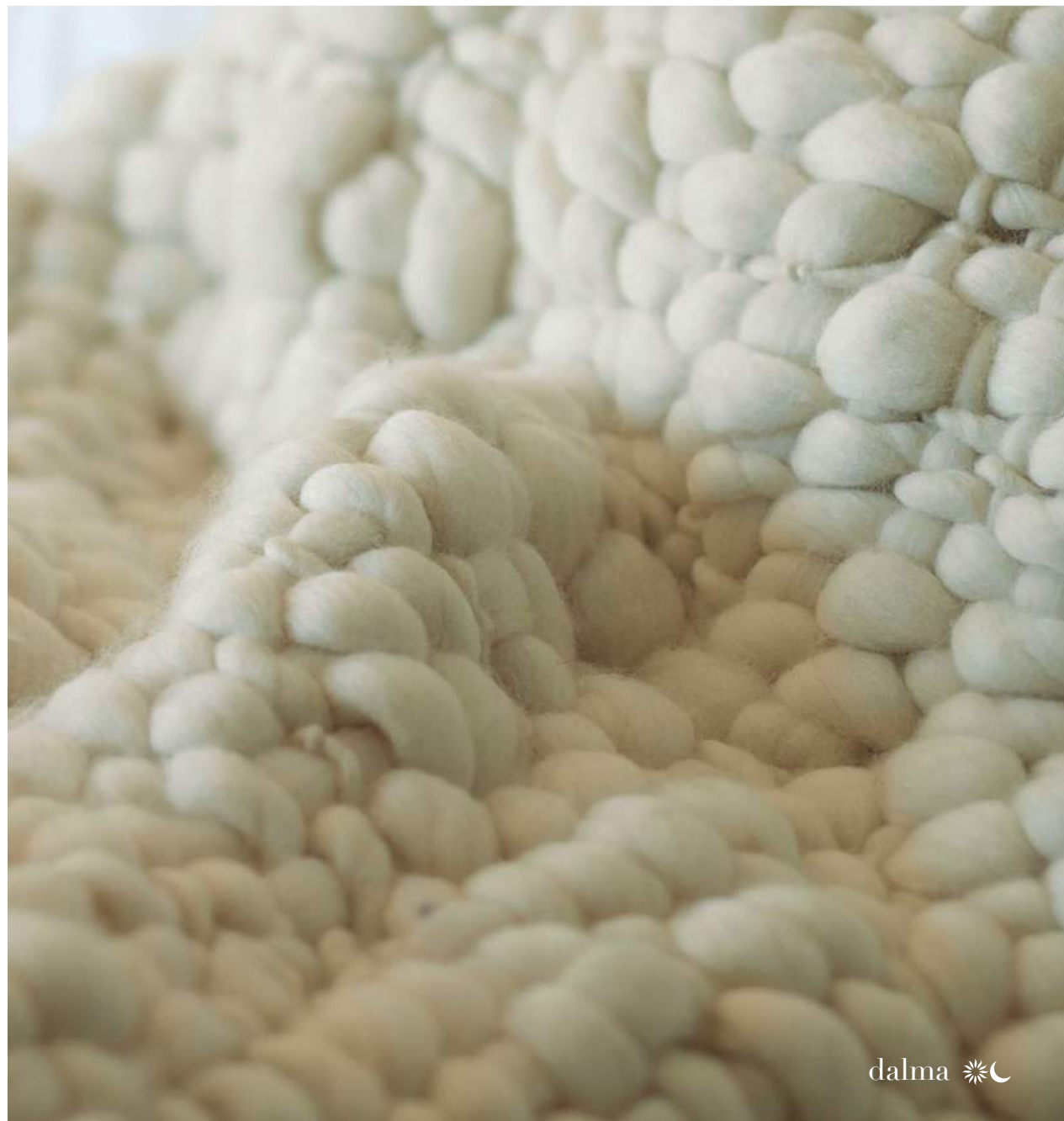




HOME & DECO







ACCESSORIES













CLOTHING











OUR RAW MATERIALS

Ancient traditions and techniques.

We work with the finest raw materials from Patagonia and the Andes obtained from animals such as the llama, alpaca, vicuña and guanaco, Patagonian merino wool, a native organic cotton variety which offers a wide range of natural colours, silk and alpaca metal.

Our supply chain begins with the sustainable breeding of South American camelids, of which we endeavour to protect all species. The camelids roam free in large pastures in their natural habitat in the Andes and Patagonia. Then, using manual processes, they are sheared and the best fibres are selected; a wide variety of colours are chosen ranging from white and light beige to intense blacks.

Artisans spin the fibres by hand and dye them with pigments obtained from native plants, reviving the techniques inherited from our rich history. As a result, the products respect the unique quality of each fibre: their softness, delicacy and comfort.

Natural fibres are an excellent renewable resource, being 100% biodegradable and carbon neutral.

FIBER REFINEMENT

The Andean crafts have a strong indigenous influence. The Patagonia and the Andean weavers are among the best in the world and their goods fulfill everyday practical activities and also their artistic manifestations, as the gifts for the gods and the sacred mountains. Blankets to wrap up their babies, as well as to transport food; ponchos that shelter, provide hierarchy and transmit ethnical ascendancy; decorative sashes and chupas to carry coca leaves or as an offering to Pachamama, Mother Earth.

Classifying and separating the fibers by color, length and thickness is a fundamental stage of the process after which begins the cleaning of the fibers in pools with hot water and special soaps containing natural elements from the Andes. In order to dye the fibers, we work to recuperate the art of the natural taints, as this knowledge has dissipated in many regions due to extensive use of anilines. The very old from remote villages recall original dyeing techniques. Today we work towards recuperating them to save the knowledge for future generations.

These natural fibers acquire their colors from the elements provided by the same land that saw them come to life. Flowers, seeds, fruits and tannins provide the necessary colors for the both traditional and fusion designs. The fibers are dyed in trays with hot water to later be drained off and left to dry in the sun. And lastly, they are pressed to eliminate imperfections. As a result, the products respect the unique quality of each fiber: their softness, delicacy and comfort. Natural fibers are an excellent renewable resource, being 100% biodegradable and carbon neutral.

The abilities and techniques that carry on from the pre-Hispanic period are manual yarn spinning together with floor, vertical and waist looms. Manual spinning produces three types of yarn: the fine one used for ponchos, a thick one used for tapestries and carpets and the one called "mismido", stretched and barely twisted, used for small rugs and under the horse's saddle.

The spinning is defined according to its composition. This may be 100% alpaca, llama, guanaco, or a mixture of sheep, cotton or different natural mixtures. We look for uniformity in fibers, colors, compositions, length and parallelism. In order to warp the textiles the threads are manually placed in a way which forms the design. Once collocated on the loom the manual weaving begins. One by one knots are made with each thread (about 1500 threads).

For the weaving, the loom is placed in such a way according to the design wanted for the fabric that is being woven. The pressing is also done manually in order to eliminate any imperfections (missing threads, knots, etc.) until the textile is perfect, rolled up and ready for sale.





BABY ALPACA

It is the fleece shared from the first clip of the shearling alpaca. Baby Alpaca is one of the most luxurious fibers in the world due to its silky softness and velvet touch. Garments made of this fiber are rich in diversity of colors, comfortable and versatile to wear.

They are much lighter, warmer and stronger than wool. The alpaca lives in altiplano of the Peruvian Andes, Bolivia and Northern Chile. Their thick, sumptuous coats range from ivory to black colors, in shades of gray and brown. The noble alpaca is tended by native Andean herdsman.

VICUÑA

The smallest member of the camelid family lives in Puna and the High Andean ecosystems of Peru, Bolivia, Argentina and Chile. The incredibly soft and luxurious fiber of the vicuña displays natural colors ranging from golden brown to deep fawn and has made this creature a sought-after treasure since ancient times. Garments created from this fiber are of unparalleled beauty and softness.

GUANACO

A wild South American ungulate with a large geographical distribution. The Guanaco is found in northwestern Peru, western and southern Bolivia, northwestern Paraguay, and throughout the Andes of Chile and Argentina eastward to the Atlantic coast and southward to the island of Tierra del Fuego and Navarino. As well as vicuña, guanaco gives a rare and unique fiber. Its sheen and special softness are of the highest quality allowing garments to have a sophisticated beauty, fineness, delicacy, while keeping the unique charm found in nature.

LLAMA

The llama lives in Puna or altiplano of the Andes in Argentina, Chile, Peru, and Bolivia. It is a fine and soft fiber, with a vast chromatic variety, an unmistakable sheen and great resistance. This fiber allows to make delicate, distinct garments of special beauty.

FIBER QUALITY

The quality of the fiber is measured by the diameter, length and variety of colors. While the latter, the alpaca has more than twenty natural colors of fiber. In both diameter and length, here a comparative table that puts the quality of alpaca to cashmere near:

Fiber	Diameter (microns)	Length (millimeters)
Vicuña	10 to 15	15 to 40
Angora	11 to 15	25 to 50
Pacovicuña (cruce de vicuña y alpaca)	13 to 17	35 to 50
Cashmere	15 to 19	25 to 90
ALPACA	18 to 40	75 to 400

